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## AMERICAN ART NEWS

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## ART IN THE CABINET

THE AMERICAN ART NEWS would like to know what its readers think of the proposal to create a Department of the Fine Arts in the American government, whose head shall have a seat in the President's Cabinet. It would like to have an expression of opinion from as many different sources as possible. These expressions will be printed in the form of a symposium on the subject.

There are two sides to every question, and there seems to be decidedly two sides to this one.

When the subject is first broached the person who loves art naturally feels that a cabinet post would be a good thing, and is apt to feel enthused over the proposal. Sober second thought sometimes reverses this opinion and leads to a contrary stand.

Those who favor the plan point to many results that would undoubtedly accrue and that would undeniably be salutary. First, the creation of a cabinet post of art would give a dignity to the æsthetic movement in America that could not fail to be a powerful agent of propaganda. Then, by various ways, a Department of the Fine Arts could aid and encourage the development of industrial art, which many now recognize as a potent factor in American trade ascendancy. Again, it could do many things to make conditions of livelihood easier for artists. Finally, by means of exhibitions and aid to museums it could accelerate the acquaintance of the people with things beautiful.

On the other hand, it is argued that such a fathering by the Federal government would result in the institutionalizing of American art—in an ossification that would do much to stultify originality. Opponents of the plan to put art in the cabinet point to France as an example, where governmental fostering has resulted in the invention of the term of opprobrium, "official art," which expresses about all of contempt that can be put in words. It is synonymous with hopeless conventionalism and utter absence of inspiration and originality. "Official art" describes the kind of pictures the government buys for the provincial museums and even for the Luxembourg—to encourage "art and artists." It is hatred of "official art" more than anything else that has made of Paris a hotbed of art revolution and a birthplace of "isms."

Several English newspapers, including the *Manchester Guardian*, commenting on THE AMERICAN ART NEWS's first account of the movement to create an art post in the American cabinet, express themselves dubiously. The *Guardian* points to the French example and says England prefers to wait and watch the American experiment.

President Harding has asked that artists who favor the plan draw up their representations for him to consider. The proposal is

fraught with good or ill—or both. What do the readers of THE AMERICAN ART NEWS think?

## INFORMATION WANTED!

A great deal of confusion, trouble and misunderstanding would be spared both to artist and art dealer if, when arranging exhibitions or consigning works for private sale, the former would give proper information to those in charge of the gallery. If he would print his name plainly on a label, give his address and telephone number, the title of his picture and its price, it most certainly would redound to the advantage of everybody, including the prospective buyer.

Often pictures are sent to dealers without titles, and sometimes even without the name of the artist. This serious fault, whether attributable to lack of business ability or to mere artistic temperament, needs to be overcome. At least, this is what some of the dealers have asked THE AMERICAN ART NEWS to say—and say emphatically.

## The Making of a Criminal

By R. V. Lucas in the LONDON PUNCH

Once upon a time a lover of painting went to the National Gallery to loiter lazily through the rooms, and, since he is never happy when walking unless he has his walking-stick in his hand, he was furious when an official forced him to surrender this comfort and prop.

He did all that was humanly possible to prove to the attendant that he was not the kind of person who injures works of art, but in vain; he had to exchange his trusty ashplant for a metal disc with a number on it, and it took quite a long while for the Old Masters to charm him back into a good temper.

The next day he visited the National Gallery again, gave up his walking-stick without a murmur, and then proceeded, by way of protest, to crack the glass of one of the pictures with a little hammer which he had brought in his pocket for that purpose.

"If you'd left me my walking-stick this would never have happened," he remarked, as the police led him away.

## Print-Collectors Quarterly Out

## Again After War-Time Lapse

The *Print-Collectors Quarterly*, founded in 1911, and which suspended publication "for the duration of the war" after seven volumes had appeared, is back again in its old guise. The first number of Volume VIII bears the date of April, and the imprint of J. M. Dent & Sons, Ltd., of London. The editor is Campbell Dodgson, and the American editor Fitz-Roy Carrington.

Beautifully printed, on fine paper, the new number carries forty-five reproductions to accompany four articles—"The Etchings of J.-L. Forain," by Mr. Dodgson; "The Etchings of G. B. Tiepolo," by A. M. Hind; "Fresh Light on Alex. Cozens," by A. P. Oppé, and "The Etchings of E. S. Lumsden," by Malcolm C. Salaman.

## Portland Will Provide Building

## for Franklin Simmons Statuary

PORTLAND, MAINE.—The collection of statuary by the late Franklin Simmons, old-time American sculptor, which was left to his home city of Portland, together with a memorial fund, will be turned over to the Portland Society of Art, which will provide a permanent building. The society will set aside \$25,000 of the fund as a perpetual trust, for maintenance, and will use the rest of the money for purchasing or erecting a building.

Franklin Simmons, who was born in Webster, Me., in 1839, was the author of many historical American monuments and statues. He passed the declining years of his life in Italy.

## Obituary

## HENRY SCHMITT

Henry Schmitt, who came to this country in 1884 from Germany, where he was born, died in Buffalo on May 1. He was a member of the faculty of Canisius College, of that city, where he had his studio and where he modeled the groups that decorate the entrance to the college. Much of his most important work was done for Catholic churches throughout the country.

Works of note that bear testimony to his talents include the lintel for the entrance to the Marine Trust Company at Buffalo, and stations of the cross and statues for the churches of St. Ann, St. Louis, St. Michael, St. Girard and St. Stanislaus in Buffalo. The representation of the Last Supper on the high altar of St. Stanislaus in Cleveland is one of the artist's most noted works.

## HERMAN DEIGENDISCH

Herman Deigendisch, of Philadelphia, died suddenly on May 9 at his summer home at Southampton, Pa., at the age of sixty-two. He was a portrait painter, and was instructor for many years at the School of Industrial Art in Philadelphia. Mr. Deigendisch was one of the original group which formed the old Art Students' League in Philadelphia, and was a co-worker with Messrs. Rosenthal, Van Iterson and West.

## PAINT EACH OTHER LIKE ART GLADIATORS

C. W. Hawthorne and Wayman Adams  
"Form Ring" in Indianapolis and Execute Portraits as Students Look On

INDIANAPOLIS.—When Charles W. Hawthorne of New York, last week painted the Wayman Adams "initiation portrait" for the National Academy, in order that the Hoosier artist might be posed at work, it was arranged that each artist should paint the other, working simultaneously. They worked in one of the class rooms of the Herron Art Institute, and the art students, together with local artists, were permitted to be present.

The demonstration was of unusual interest, in that each artist's method was so different. In a few quick brush strokes, Mr. Adams outlined the head and face and drew the features, so that, within a few minutes, a characteristic sketch of Mr. Hawthorne appeared.

Hawthorne's method was to place spots of color on his canvas, working with them to build up the planes of the face, and it was not until near the close of the second day's work period that those who watched could see anything that indicated "the features."

After painting two afternoons, which meant about four hours of actual time, Mr. Hawthorne signed his name in the upper left hand corner of his canvas, and Mr. Adams threw down his brush without signing, as he considered his work only a "play" picture.

The Hawthorne portrait of Adams is delightful for the freshness and beauty of its color and for its spontaneity of feeling.

## Southwest Not Enthused Over

## Extremism, Says Museum Head

That the art lovers of the Southwest are showing a preference for extremist art is denied by Mr. Ralph E. Twitchell, director of the Museum of New Mexico, who asks THE AMERICAN ART NEWS to set the rest of the country right on the subject. He explains how the impression got abroad.

"The art galleries of the Museum of New Mexico," writes Mr. Twitchell, "have been dedicated to the ideal of the greatest possible freedom of expression—open to all schools and giving space both to the beginner, the experimenter and to the artist of acknowledged reputation, all on an equal footing."

"This situation has been taken advantage of by a few Extremists with a view to the exploiting of so-called Modernism and the discouragement of the work of more conservative artists, and the situation thus created has caused a great deal of dissatisfaction among the art-loving public."

"This dissatisfaction reached such a point recently that the curator was informed that unless our Museum art galleries gave more space to normal art, as popularly understood, there might be difficulty in securing the usual appropriation from our state legislature now in session."

"Responding to this suggestion—almost a demand—the curator arranged a loan exhibit, which, during its period, largely displaced the work of the Extremists and was tremendously enjoyed by the public, which visited the galleries in increased numbers."

"If the exhibit of extreme Modernism, with which we have been afflicted, has achieved success, as evidenced by sales of pictures, it must have occurred elsewhere, for very few of the art-loving public in this vicinity give it any serious consideration, and the sales have been so small as to be entirely negligible."

"There should be no possible misunderstanding as to the position of our board of regents and our director in this important matter. Ours is a policy of a fair field and no favor, and this liberal policy should not be misinterpreted nor misstated."

## Fresno, Cal.

A large exhibition of paintings and etchings was held at the Parlor Lecture Club, under the auspices of the Delphian societies. Lee F. Randolph, of the California School of Fine Arts, arranged the exhibit and delivered a lecture.

Fresnans were especially interested in the canvases done by local people. Mrs. Jessie Frances Short displayed only one canvas, "The Country Road," but it was among the most admired. It showed hills and valleys, almost entirely in shades of green.

Maynard Dixon, who lived in Fresno many years ago, had a large canvas called "Red Rock and Rain." Gotardo Piazzoni exhibited a number of small pictures. The influence of the Japanese was shown clearly in a painting by K. Matsubara, "A Spring Morning."

Both Spencer Macky, head of the California School of Fine Arts, and his wife, Constance Macky, had pictures on display.

## Des Moines

The Des Moines Association of Fine Arts has purchased for its permanent collection "Where Peace Abides" by William Wendt and "Christ Walking on the Water" by Henry O. Tanner.

During the months of June and July an exhibition of the work of Hayley Lever, including many large canvases and a number of etchings, will be shown in the association's gallery at the city library.

## NEW WORKS ACQUIRED BY DETROIT MUSEUM

Additions Include a Raeburn Portrait and Paintings by Le Sidaner, Simon, Cottet, Pissarro, Menard and Martin

DETROIT.—The Detroit Institute of Arts has recently acquired many interesting works, in addition to the splendid example of Sir Henry Raeburn, "Portrait of Hon. David Erskine," whose purchase was announced some time ago.

At the last meeting of the Arts Commission a painting, "The Tea Table," by Le Sidaner, one of a group by this noted French artist now at the International exhibition at Carnegie Institute, was purchased for the permanent collection. The picture will be added to the group of paintings by French artists recently purchased in France by Albert Kahn, Commissioner, which have just arrived and which include an oil and water color by Lucien Simon, and oils by Cottet, Pissarro, Menard and Henri Martin.

At the same meeting, a water color entitled "Path of Gold" by Gifford Beal was acquired for the permanent collection, as was also a group of etchings recommended by Fitzroy Carrington, honorary curator, including prints by such artists as Bracquemond, Andrew Geddes, Gravesande, Jacquemart, Rajon, Daubigny, Seymour Haden, Jacque, Appian, Corot, Fortuny, Lalanne and Whistler.

Clyde H. Burroughs, the curator, reported that the council of the National Academy of Design had presented to the institute a painting, "The Flower Girl," by Helen M. Turner, which was awarded the Altman prize in the last exhibition at the academy. This picture was purchased from the income of the Henry W. Ranger Fund and assigned to Detroit.

Two etchings entitled "The Tow Path" and "Egham Lock," by Haden, are a gift from the president, Ralph H. Booth.

Mr. Burroughs was granted a two months' leave of absence for travel and study in the galleries of Europe.

The subject of the Raeburn portrait, Henry David Erskine, a member of one of the most ancient families of Scotland, is portrayed as a youth of 22, in 1805, it not being until 1829 that he became twelfth Earl of Buchan.

The portrait shows the young Scot, with frank countenance and well formed features, inspiring in youthful ideality, standing out from a plain dark background. The fine head, crowned by a mass of wilful curls, furnishes Raeburn an opportunity to evidence his pleasure in the "broad square touch." The youth is attired in a black tight-fitting coat and dark trousers, while a garment of greyed plum color hangs gracefully and naturally from the shoulders. The nuances of color particularly distinguish the picture.

## Dallas, Texas

The Dallas Women's Forum's tenth annual exhibition of the work of Texan artists was composed of more than a hundred paintings and etchings. It was held under the direction of Mrs. Y. B. Dowell.

The exhibit brought to the city some of the finest work that has ever been done by native artists. The subjects of most of the paintings were typically Texan.

The work of Boyer Gonzales, Galveston artist, formed the most considerable part of the exhibition. Most of the subjects were marine, sketched in the territory along the Gulf or in the bays of South Texas.

A feature was a memorial display of the works of Hale Bolton, young Dallas artist, with whose passing Texas lost one of her most promising geniuses.

Of the other local artists, E. G. Eisenlohr was represented by a series of oils done in New Mexico last summer, filled with Western atmosphere and action. Frank Reaugh, Dallas portrayal of Western landscapes and cattle scenes, showed canvases typical of his style, particularly attractive for their coloring, golds and browns.

Among other Texas artists represented are Frank Klepper of McKinney, winner of a gold medal at the exhibition last year; Mrs. Harry B. Mummet (Sallie Blythe Ramsey) of Fort Worth; Mrs. E. Richardson Cherry of Houston, with two water colors, "At the Tevo Pottery" and "In the Stable Yard," and E. Strahm of Dallas, recently of San Antonio.

A notable loan exhibition of paintings by Julian Onderdonk, San Antonio artist, was given in the French room of the Neiman-Marcus Company. The subjects shown were confined exclusively to "Blue Bonnets," the state flower of Texas.

## Binghamton, N. Y.

The Binghamton Society of Fine Arts and Crafts held a loan exhibition in the art gallery of the public library of works lent by local collectors. The display was largely attended.

"Few people realized the extent to which art appreciation and connoisseurship had quietly penetrated Binghamton," observed *The Press*. "Much work by artists of world-wide fame was on display."